

R. Hall McCormick Art Collection To Be Sold at Plaza

Four score Portraits and Landscapes of British School Give Impression of Mellow Serenity

By Royal Cortissoz

There will be sold next Thursday evening at the Plaza the four score portraits and landscapes of the British school brought together by the late R. Hall McCormick, of Chicago. They may be seen in the mean time at the American Art Galleries, where they convey in an unusually charming manner the impression of mellow serenity significant of a great period in the history of painting. It is a period which always revives interesting reflections on the qualities of race as they are adjusted to the laws of convention. London, like Paris, was governed by convention in artistic matters in the eighteenth century. It followed the formal influence of a court. But the more robust elements of the British nature were always coming to the surface. In any collection of French portraits of this period one is struck above all by their consummate artificiality. In a collection like the one at present under review artifice is the servant rather than the mistress of merely human traits.

The point is well illustrated by the "Portrait of a Young Girl" which we meet on the threshold of the exhibition. It is a minor canvas as such things go, the work of Francis Cotes, who was a contemporary of Sir Joshua's and grew up under the same tradition without achieving anything like Sir Joshua's fame. He is one of the lesser lights. But in his way he shines, to use the old tag, with a clear, steady flame. He does so by virtue of his human vitality. His sitter in this case is a type of girlish sweetness, and quite apart from the graceful technique of the portrait, we are beguiled by the artistic interpretation of personality. There we recognize the keynote of the show. Mr. McCormick was unmistakably interested in a particular school, but besides an historic mode of painting he cared for works with which it was agreeable to live. The canvas hanging beside the Cotes notably confirms this idea. It is Raeburn's "Portrait of Mrs. MacNeill." The most famous of Scotch painters was an uneven craftsman. He had moods in which he left his portraits thin and papyry. But when a lovely sitter stirred him to do his best he flung his brush upon the canvas in a kind of bravura, linking him with the leaders of his profession.

Brush Work Admirable
It is for its brush work that this "Mrs. MacNeill" is particularly admirable, the brush work which defines the figure and its draperies with irresistible attack, which endues the sylvan background with a vivid reality and then, as for a climax, sets the lady's countenance before us with a keen and delicate precision. There are two other Raeburns in the collection. One of

them, the "Lord Hamilton," is one of the best of his military portraits. It is possibly a pot-boiler—that is, a work without such ardor reflected in it as we perceive in the portraits just cited—but on the other hand, Raeburn does not here cross the line which divides sincere from perfunctory painting. The third example of him is a rather prosaic but technically powerful "Portrait of a Man."

By Reynolds there are two portraits of women, of which one is superb, but has a distinctly inferior quality. The "Oboe Player." One surmises amusedly the painted relaxation from his responsibility as an interpreter of fashion as he drew this portrait of a curious physiognomy. There is something almost like humor about his dry registration of the old musician's traits. The hand, like the head and face, is wonderfully delineated. The human oddity is perfectly mirrored. The "Elizabeth, Lady Turner," is a humdrum-insipid performance. Though the composition is graceful, the execution at large seems dispirited.

In a very different category is the "Portrait of Mrs. Baldwin," a noted beauty, who in this canvas is seated on a divan in Oriental attitude and dress. Behind her are the architectonic and draperies pointing to Reynolds's familiar academic predilections, but the character of the portrait as a whole is a distinctly exotic flavor. There is some beautiful painting in the treatment of the rich striped and figured dress. The canvas has originality, the atmosphere of an excursion into the uncharted paths. It is a solid, thoroughgoing piece of craftsmanship, and while it suggests no great vitality, it still recalls something of the habit of Hals—the Hals who was not for the moment indulging in pyrotechnical magic. Rembrandt, on this occasion, exactly thrilling. Only one of his three portraits, the "Lady Beauchamp," has a modicum of his singular charm—and it is only a modicum.

Hopper is fairly well represented by his "Portrait of a Young Lady." There is a pleasant canvas by Beechey, a portrait of his wife, and there are several mildly interesting specimens of O'Neil. The tall, full-length of an allegorical figure gives a strange impression of him assuming a dramatic role. Two of the four Lawrence's are of capital rank, the flashing half-length of "The Marchioness of Ely" and the really brilliant portrait of Canova, the sculptor. Lawrence, constantly occupied in painting leading court ladies, every now and then devoted to the masterful painting of a man. He was in the vein when he portrayed Canova.

Mr. McCormick had uncertain luck when he was collecting his Gainsboroughs. The "Mrs. Robinson" just misses fire. It is a pretty thing and not uncharacteristic, but here is by no means the Gainsborough whom we know as one of the spoiled darlings of technique. In "A Lady of Quality" he remains on about the same unexciting plane. The connoisseur's most fortunate finds are the three landscapes, especially the fine "Forest Scene with Cattle" and the larger piece with its trees, strongly reminiscent of the Dutch school. The "Girl With Pigs" is in its broad aspects an intensely personal souvenir, but we wonder if it was not intended as the foundation on which the artist was to have reared a more distinguished fabric. The heavy flesh painting and the rather rough handling of form seem, for Gainsborough, too careless to be accepted as definitive. These out-of-door studies form in some sort an introduction to a separate wing of the exhibition, where landscape men are conspicuous.

They make a sterling company. Richard Wilson stands for the classical influence. One of his three pictures, "The Bridge of Augustus at Rimini," is a gem, as limpid and as gracious an Italian scene as you would find in a decoration by Hubert Robert.

The name of Turner often connotes a strain of Claude-like elegance, too, but it does not appear in Mr. McCormick's two examples. The "Bath Abbey" is one of his early essays in purely architectural painting. There is more of the really great Turner in the picturesque "Snowdon," with its old house and huge covered wagon artlessly filling the foreground beneath a noble silhouette of the famous peak.

This is a good page from the purely naturalistic book of British landscape, the book which we may see unfolded by Constable and Bonington, Cotman and Crome, Nasmyth and others. It is a school that has been to a certain extent left behind by the growth of landscape painting. Only Constable, in the beautiful little "Hampstead Heath," a truly masterly panel, and Bonington in his "Italian Landscape," are beyond peradventure in the modern key. Nevertheless the subordinate types share the sincerity and truth of those masters.

In George Moreland the qualities of eighteenth century English landscapes and genre meet and are delightfully fused. There are four pictures by him in the show, from which we would single out one wholly characteristic production, the "Rustic Cottage." There are a few portraits of Continental origin on the walls, a couple of respectable canvases by Janssens and Mierevelt, and a notable "Portrait of a Lady" attributed to Moro. But the collection in the main is one of English art, coming down from such types as we have traversed to studies of the kind by E. J. Myles, the romantic designs by Smirke, a romantic historical composition by Sir David Wilkie, and so on through a list which need not be examined in detail. For the amateurs who indulge in such matters we may conclude with brief appreciative reference to Luny's "Warships of Admiral Nelson" and Robert Pollard's "Coach versus Steam," a spirited relic of old sporting days.

Port Commission Plan Protested at Hearing

The Board of Estimate held a public hearing yesterday to enter a protest against the report of the New York-New Jersey Port and Harbor Development commission and against the bill now before the Legislature to create a commission of six, three from this state and three from New Jersey, to formulate plans for the development of the Port of New York. State Senators John J. Boylan, Charles E. Russell and Irving M. Black Jr., of Brooklyn, and Peter A. Abelen, of the Bronx, sat with the board.

Senator Boylan said that Senator Wallers, the majority leader, told him that the Legislature should pass the port treaty, but that nothing would be done with the present bill if the New York City members were against it. He said he was sure that this would be so if the Board of Estimate sent a firm, strong statement to the Legislature against the measure. He declared they did not want to let the improvements that had been made to the docks in New York City be cast into the discard.

Mayor Hylan said he had been informed that the same foreign interests that had been trying to get the docks away from the city were behind the bill, because they believed they could do better with the port plan than they could with the present city administration. Senator Russell declared that it was the feeling in his district in Queens that the enactment of the treaty would be a death blow to the proposed improvements at Jamaica Bay.

Various speakers declared that no one knew what the contemplated plans were, and that the Board of Estimate should not be called upon to favor the plan before it knew what it was. F. E. Louas, of 837 Park Avenue, said he had reason to believe that a plan had been outlined, but was being kept secret.

Unusual Activity Marks Waning of 1920 Opera Season

More Extra Performances Have Been Given Than in Any Previous Year, With One Exception

The end of the opera season at the Metropolitan is developing extraordinary activity. There was a special matinee yesterday—the second for the benefit of the Emergency Fund—and there is to be another next Friday. Altogether there have already been a dozen extra matinees, besides the extra evenings, and the total number of performances this season will probably be greater than in any season within the Metropolitan company's history save, possibly, one.

The program of yesterday afternoon was of assorted variety—an act of "La Forza del Destino," one of "Rigoletto," one of "Tosca," and the opening chorus and ballet from the third act of "Samson et Dalila."

Mr. Caruso, being down for "Pagliacci" which with "L'Oracolo" as a curtain raiser provided the evening's entertainment, was not among the afternoon forces; wherefore, combined with the smaller than usual, but large enough to show the powerful hold which opera has obtained upon the public.

Mr. Scotti, not being a tenor, sang both afternoon and evening, though in Leoncavallo's opera he turned the part of Tonio to Mr. Amato. However, he had garnered glory enough to satisfy any artist as Scarpia and Chim-fan-pi, two of his finest dramatic impersonations.

Miss Ponselle, Mme. Barrientos and Miss Farrar were the prima donnas of the evening, and Miss Sidelius and Miss Muzio in the evening. It is scarcely necessary to add that "Pagliacci" drew a characteristic Caruso audience.

The Stage Door

F. Ziegfeld Jr. has signed a contract with Mischa Elman, the violin virtuoso, to write the score of an opera for production this fall. Augustus Thomas will do the libretto and Gene Buck the lyrics for this production. The star has not yet been selected. The success of Fritz Kreisler with "Apple Blossoms" is avowedly responsible for Mr. Ziegfeld's idea.

When "The Bonehead" was presented last night at the Fulton Theater, Fredrick Arnold Kummer enjoyed the opening of his third play of the season. Mr. Kummer is the author of "My Golden Girl," playing at the Casino, and "The Magic Melody," which ran for five months at the Shubert Theater.

Gorki's "Night Lodging," which was given at matinee performances earlier in the season, will be revived by Arthur Hopkins at the Plymouth Theater beginning this evening.

"Orchids," a new play by Channing Pollock, author of "The Sign on the Cross," is being completed and will be produced by A. H. Woods early in the fall.

Emmett Moore's "Ireland a Nation," which played at the Lexington Theater last week, has been held over for another week at this theater.

Rachel Barton Butler's play, "Mam-

ma's Affair" began a week's engagement at the Shubert-Crescent Theater last night.

Lee and J. J. Shubert presented Arthur Richman's new play, "Not So Long Ago," at the Plymouth Theater in Boston last night. Included in the cast are Eva Le Gallienne, Sidney Blackmer, Mary Kennedy, Thomas Mitchell, Esther Lyon, Gilbert Douglas, George Henry Truitt, Leatta Miller, Margaret Mosier, Harry Huffman, Beth Martin and Mollie Adams.

Georgia Empey, who joined the cast of "Look Who's Here" last week, is a sister of Cleo Mayfield.

Ben Grauer, a member of the 1940 sextet in the revival of "Florodora" at the Century Theater, will serve as the master of ceremonies at the annual entertainment of the Junior Art League to be given this afternoon at the Selwyn Theater.

Charles Dillingham introduced a new duet, composed by Fritz Kreisler, in the second act of "Apple Blossoms" at the Globe Theater last night. It is sung by John Charles Thomas and Wilda Bennett.

An eight-pound boy was born Sunday night to Mr. and Mrs. John E. Hazard and has been named John Edward Hazard Jr. Mr. Hazard is a member of the cast of "The Night Boat" at the Liberty Theater, and Mrs. Hazard was well known on the stage as Alice Dovey.

Marshall Neilan's latest production, "Don't Ever Marry," will be the principal screen attraction at the Strand Theater next week.

The Hippodrome yesterday celebrated the fifteenth anniversary of the opening of this playhouse with the largest attendance of all birthday performances. John Philip Sousa, whose music has been the first show given under the direction of Charles B. Dillingham at the Hippodrome, conducted the orchestra during a part of each performance.

"Story of a Lover" in Court

Malone Says the Book Lulled Young Man to Sleep

Dudley Field Malone, attorney for Boni & Liveright, publishers of "The Story of a Lover," the book which charged Patrolman John P. Pooler so that he made a complaint against its distribution, pleaded yesterday in Jefferson Market police court that the book was not naughty, but just dull. Two chapters lulled a young man to sleep, averred Mr. Malone, who submitted the opinions of several readers.

Mr. Malone declared the publishers were not fighting particularly in the interests of "The Story of a Lover," but against the practice of recognizing patrolmen as literary critics and censors. Magistrate Frothingham adjourned the case for a week so as to read opinions submitted by the attorney.

Guinzburg Upheld in Asking Relief Funds at Dinner

Rosalsky Says Colonel's Act in Supplanting Him as Presiding Officer Was the Only Logical Course

H. A. Guinzburg, chairman of the finance committee of the \$750,000 campaign for Jewish relief, gave out a statement yesterday explaining his action in supplanting Judge Otto A. Rosalsky as presiding officer at the campaign dinner Sunday night and soliciting subscriptions in spite of the announcement previously made that no subscriptions would be sought at the dinner.

It was the purse-loosening speeches made by Herbert C. Hoover, Judge Abram I. Elkus and Louis Marshall, describing the situation in eastern Europe, he said, that had inspired his action. Judge Rosalsky gave out a statement saying that Mr. Guinzburg did just right.

After the remarkable speeches by Messrs. Marshall, Abram I. Elkus, of the Court of Appeals, and Mr. Hoover, said Mr. Guinzburg, "giving the harrowing details of the frightful sufferings in eastern Europe from typhus, famine and cold, I arose without permission from the chair and addressed the thousands of persons in the audience. I was sure that my judgment would be sustained and that the audience would, despite the fact that managers of the dinner committee had announced that no appeals would be made, voluntarily make subscriptions."

"That my judgment was correct was evidenced by the fact that the house almost unanimously—with the exception of perhaps less than ten—voted down the committee and permitted subscriptions to be made."

Judge Rosalsky said in his statement:

"While Colonel Guinzburg's action took me and the other guests completely by surprise, it was the proper and logical step to take, in view of the fact that the dinner had been greatly aroused by the eloquence of Mr. Hoover, Judge Elkus and Mr. Marshall, and were only awaiting the opportunity to contribute in order that the campaign might be properly inaugurated. I am very glad, indeed, that Colonel Guinzburg was able to wrest the chair from me and that the contributions flowed in in such volume."

Indemnity Asked of Germany For Arrest of British Writer

BERLIN, April 12.—Demands for an apology and indemnity from the German government for the recent arrest and maltreatment of a correspondent of "The Manchester Guardian" by Lieutenant Linsmeyer at Essen were presented at the Foreign Office today by Lord Kilmerick, Chargé d'Affaires at the British Embassy here.



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"PERFORMANCE COUNTS"

Alan D. Marks Bridegroom At Wedding in Philadelphia

PHILADELPHIA, April 12.—Miss Rosalie Dannenbaum, daughter of Mr. and Mrs. Morris Dannenbaum of 1801 Spring Garden Street, was married at 8:30 tonight to Alan D. Marks, son of H. Marks and Mrs. Marcus M. Marks, of New York, at the Bellevue-Stratford Hotel. The Rev. Dr. Krauskopf officiated.

Miss Dorothy Stern was maid of honor and Mrs. Dene Dannenbaum was matron of honor. Harold Bach was best man. The bridesmaids were Misses Margaret Dannenbaum, Doris Vasser, Mildred Singer, Mrs. Eric H. Marks, Mrs. Morris Wolf and Miss Helen Bachman. The ushers were Eric H. Marks, Louis Dannenbaum, George Hecht, Henry S. Robert D. Stearns, Warren Marks, Horace Homer and Forman Fleischer.



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